

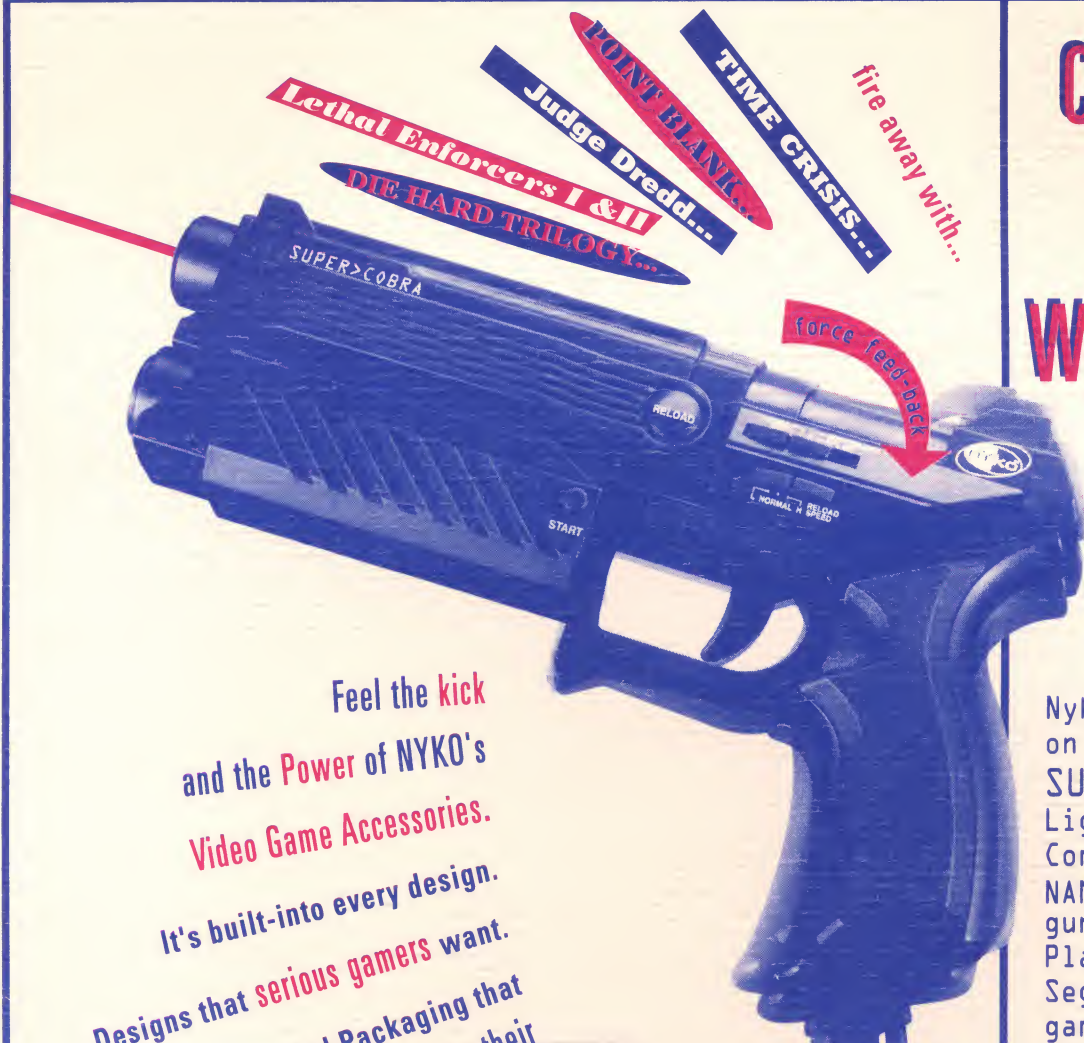
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Do you have an idol?

Perhaps your idol is someone from the cinematic past. Bogard, Chaplin, Monroe?
Maybe your idol was an exceptional ball player. Ruth, Johnson, Namath? Some of you
may idolize a politician. A race car driver, a comedian, an inventor, a poet, a rock star,
a saint?

Possibly your idol is someone you studied in school. Maybe your idol is someone you
have met. Maybe not.

For those of you who have idols in the gaming or home computer industry, World of
Atari '98 is a chance to meet some of the early pioneers. It's a rare opportunity to rub
elbows with living legends. To solicit an autograph. To ask questions. To say "thank
you".

Some of the legends from yesteryear are here with us this weekend. Some are the
awesome programmers that created the software or the hardware. Some are the
dedicated retailers and distributors that made those products accessible. Some are
the innovative marketers. The bankrollers. The administrators.

Personally, the heart-pounding anticipation for me this weekend is to spend time with
the people I consider to be the idols in my life... the often underrated backbone of the
industry... the die-hard gamer. The home computer user.

On behalf of the World of Atari '98 producer, the promoters, the volunteers and
particularly the numerous industry personalities in attendance today...

Welcome to World of Atari '98. We are honored you are here.

Donald A. Thomas, Jr.

Donald A. Thomas, Jr.
curator@icwhen.com
<http://www.icwhen.com>



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Since our Booths will be Stuffed Full of Atari Goodies and it is possible you may miss an Atari item you are looking for, here is a quick Short list of Atari items we have at the show:

Atari:

8 Bit Prototype Cartridges
130XE, 800XL Computers
600XL 64K Ram Upgrades
1050 Disk Drive
2600JR's, 5200's, 7800's
5200 Controllers
Atari + ST World Coffee Cups
Atarisoft Software (Non Atari Systems)
Awards / Trophies
Back Issues of ST World Magazine
Back Packs
Balsa Wood Airplanes
Banners: Atari, Jaguar, Lxnx
Belt Buckles
Binders: Collector, Deluxe, Field Service
Calculators
Clip / Line Art Sheets
Collector Lapel Pins (7)
Controllers: Joysticks, Kids, Pads, Trackballs, Paddles, Light Guns
Corporate Wall Art
Custom Made Luggage Tags
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Diagnostic Cartridges
Falcon Computers

Atari:

Falcon MIDI Rack Cases
Field Service Manuals
Flying High Airplane Wings
Fuji Logo Decal Set
Graphic Wall Art
Heat Transfers
I.C. Silicone Wafers
Internal Paper Work Collection
Jaguar Bumper Stickers
Jaguar Clocks
Jaguar I.D. Badge Straps
Jaguar Holograms
Jaguar System Test Carts
Joystick Blasters
Kites
Lynx Demo / Prototype Cartridges
Lynx Hints and Tips Document
Luggage Tags
MegaSTE Keyboards
Patches (3)
Player on board Car Signs
Promotional Sales Flyers
(English/International Versions)
Micro Fiche
Player on Board "T" Shirts
Prototype Products

Atari:

Pocket Protectors
Portfolios + Carrying Cases
Portfolio Sales Books
Posters
Power Supplies, 2600, 7800, 5200, 8 bit, ST, Pong
Proto Printed Circuit Boards
Prototype 8 bit Cartridges
Replacement Parts
Sales Folders
Screen Shot / Cover Wall Art
Service Center Decals
Service Center Bags
Shipping Tape
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SHOW SCHEDULE

FRIDAY

6:30 PM - 8:30 PM

WELCOME RECEPTION

SATURDAY

10:00 AM

EXHIBIT HALL OPENS

12:15 PM - 2:30 PM

BATTLESPIHERE TOURNEY PRELIMINARIES

2:45 PM - 5:00 PM

WARLORDS TOURNAMENT PRELIMINARIES

5:00 PM

EXHIBIT HALL CLOSES

5:30 PM - 7:30 PM

BUY/SELL/TRADE SWAP ROOM

SUNDAY

11:30 AM - 1:30 PM

BATTLESPIHERE AND WARLORDS TOURNEY
SEMIFINALS AND FINALS

1:00 PM - 2:00 PM

AUCTION SET-UP, PRE-VIEWING

2:00 PM - 5:00 PM

AUCTION

4:00 PM

ASTEROIDS MACHINE RAFFLE DRAWING

5:00 PM

END OF SHOW

KEYNOTE SCHEDULE

SATURDAY

10:30 AM

DONALD A. THOMAS, JR.

11:15 AM

SCOTT LEGRAND/STEPHANIE WUKOVITZ

1:30 PM

STEVE WOITA

2:15 PM

ARNIE KATZ/JOYCE WORLEY

3:00 PM

ROB FULOP

3:45 PM

BILL KUNKEL

4:30 PM

JOHN HARRIS

SUNDAY

10:30 AM

DAN KRAMER/JERRY JESSOP

11:15 AM

LANCE J. LEWIS

12:00 PM

TO BE ANNOUNCED

A pioneer of multimedia, from his roots as a director in broadcast television in the late 1970s to his role as a member of Apple's QuickTime development team, Mr. Soderberg has built his career on blending computer and video technologies.

At Atari, Inc. in the early 1980s, he was involved in the development of the first computer and laserdisc-based interactive information kiosks used in retail. Mr. Soderberg was also the Production Manager for Atari's television commercials which won several Clio's.

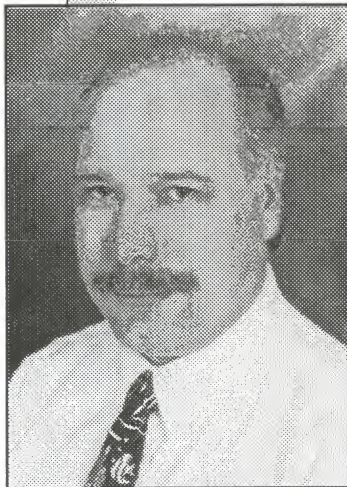
At ViMart Corp., he further developed and marketed interactive kiosks to sell computer software at Sears and K-Marts stores nationwide. As Director of Marketing, at Aapps Corp., Mr. Soderberg was the first to market digital video products for the Macintosh, before QuickTime was developed. This led to his joining Apple Computer, Inc. in 1990, as their Evangelist responsible for the creation of QuickTime hardware by third party developers.

During his tenure at Apple, he was instrumental in the creation of strategic partnerships as well as enlisting dozens of companies worldwide to develop new products using QuickTime. As Advanced Technology CPU Evangelist, Mr. Soderberg was one of the five-member team that managed the development of the AV Technology Macintosh computers.

Currently Mr. Soderberg is using the technologies he has promoted for so long, to create solutions for corporate clients with his multimedia production company, Merlin Media, Inc.

He is also co-author of the book Desktop Video Studio published by Random House Electronic Publishing in June of 1995.

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**ANDREW R.
SODERBERG**

President, Merlin Media, Inc.

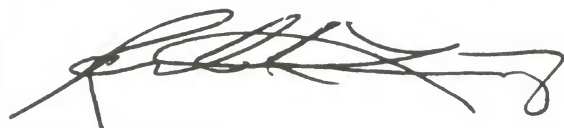
Thank You

It is my pleasure to welcome you to World of Atari. With the support of the many gaming enthusiasts, sponsors and exhibitors, we hope that this will be the first of many classic video gaming shows.

I hope that that you will all join me in thanking the keynote speakers for their attendance and participation. It is important to recognize their contribution to this event and foremost, their vision and imagination that helped create the video gaming industry.

I would like to personally acknowledge and thank Brad Koda, John Hardie, Keita Iida and Donald Thompson, Jr. for their hard work and dedication in creation of this event. Without their support, I would not have been able to produce this event. My sincere Thank You...

It is our sincere hope that you will find your experience at the World of Atari rewarding and enjoyable. Have a great weekend and enjoy the games!



Richard Tsukiji



Rob Fulop has been a pioneer in the commercialization of interactive digital media from its earliest days in Silicon Valley. He joined the original Atari in 1978 where he developed home versions of Night Driver and Missile Command, which sold over 2.5 million copies. Mr. Fulop left Atari in 1981 to co-founded Imagic, a high growth video game start-up. As the lead game designer of Imagic, he crafted two of the company's three best selling products, Demon Attack, which was voted Billboard's Video Game of the Year in 1982, and Cosmic Ark, which sold over one million copies. Mr. Fulop was named Billboard's Video game Designer of the Year in 1983. As an independent producer of interactive entertainment from 1983-1985, Mr. Fulop's Rabbit Jack's Casino for AOL, quickly became the online industries first "hit", and was ported to four platforms.

For Hasbro, America's largest toy company, from 1986-1988, Mr. Fulop engineered the design and production of two feature length interactive movies. Both of these titles, Sewer Shark and Night Trap were later released through Digital Pictures and were the companies two best selling CD-ROM titles. Mr. Fulop's interest in combining sponsorship with interactive media lead to the development of many widely distributed floppy disc, and CD-ROM multimedia promotional titles for clients such as Buick, PARS, American Express, and Apple computers.

As the founder and Creative Director of PFMagic, a "multimedia gulch" startup in 1990, Mr. Fulop produced and directed Third Degree and Max Magic for Phillips Interactive Media. Max Magic went on to win the Melia Award for "Best New Entertainment Title" of 1995. At PF Magic, supervising a growing design staff, Mr. Fulop invented the computer pet, and served as co-designer of DOGZ, the company's breakthrough title which, together with the sequels CATZ, ODDBALLZ, DOGZ II, and CATZ II have sold over two million copies world-wide, and have won countless awards, including the Oppenheimer Platinum Award of 1997.

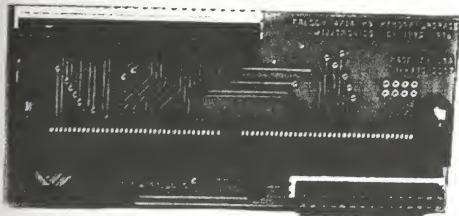
After PF Magic was acquired by The



**ROB
FULOP**

Learning Company in 1998, Mr. Fulop is currently focused on the Internet as a platform for wide scale distribution of future interactive entertainment experiences he is currently developing. He has spoken at virtually all of the industry's leading conferences, and he has been profiled in a range of publications including Rolling Stone, Newsweek, Forbes, and Wired Magazine.

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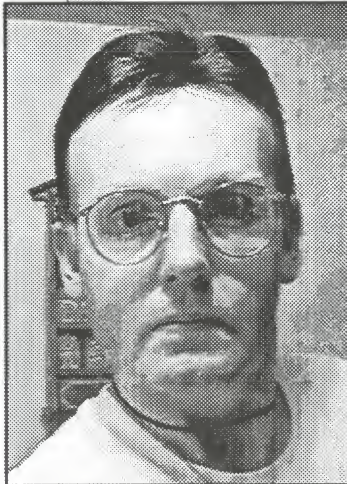
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Bill Kunkel is, literally, the co-creator of the field of electronic game-related journalism. After collecting a decade or so of experience as a professional musician; comic book writer (for publishers DC, Marvel and Harvey); and pro wrestling journalist (editor of MAIN EVENT magazine and co-host of The Main Event Radio Show in NYC), he and long-time partner Arnie Katz conceived and authored "Arcade Alley"—the first newsstand magazine column dedicated exclusively to the review of video and computer games—in 1978 for Video magazine. The success of that column led directly to the duo's launch of Electronic Games magazine, the first newsstand periodical to cover the entire new world of interactive electronic gaming, from handhelds, video games and computer software to state-of-the-art coin-op coverage. EG was created for Reese Communications in 1981 and Kunkel served as Executive Editor of the magazine until he left Reese in January '95 after the firing of his partners Arnie Katz and Joyce Worley.

The trio then formed Katz Kunkel Worley Inc. (KKW) as a vehicle for providing print and online sources with journalistic content, and Subway Software as a vehicle for game design. Kunkel has written on the subject of electronic entertainment for The NY Times, Town & Country, Games, Mondo 2000 and Computer Gaming World. In addition, he has written extensively for both consumer game magazines and business magazines covering the wide world of electronic entertainment software. He has been interviewed in numerous books on the subject and has appeared regularly on TV and radio shows, and documentaries.

Through KKW, Kunkel did everything from helping design new magazines—including Video Games & Computer Entertainment (for Larry Flynt Publications) in 1987, the original Sega Visions and a new incarnation of Electronic Games (published by Decker/Sendai) in 1992—to serving as an expert witness in several major industry litigations (including Galoob vs Nintendo and Capcom vs Data East). During his tenure with Sendai/Decker, he began writing his popular column "The Kunkel Report" featuring his extremely personal views of the industry. Kunkel also continued the Game Doctor column which he had created in 1981 for the original EG and subsequently revived in such varied publications as Computer Gaming World, EGM, Computer Gaming Review, Sega Visions and



**BILL
KUNKEL**

VG&CE. It was at this point that Sendai stipulated that the Game Doctor character belonged exclusively to Kunkel, who has retained it both in print and on-line ever since.

Through the Subway Software side of the business, Kunkel worked extensively as a game designer/consultant/design doctor, with nearly two dozen computer and video game credits that include Batman Returns (Konami), Blood Bowl (MicroLeague), Ringling Bros. Barnum & Bailey Circus Games (Tynesoft), The Omnicron Conspiracy (Epyx), Borrowed Time (Interplay), Bart's Nightmare (Acclaim), Star Trek: First Contact (Simon & Schuster—this is the original version from the mid-80s, not a work based on the recent film of the same title) and Superman, Man of Steel (Intracorp).

In 1994, Kunkel left what had become Katz Kunkel Worley & Dille, Inc. (KKWD) and created Fog Studios with partner Ed Dille and an impressive crew of exclusive talent (including Steve Honeywell, flight sim expert Tom Basham, news maven Laurie Yates and Webmaster/writer Kevin Perry). This group co-founded the magazine PC Ace before going on to help make Attitude Network's Happy Puppy site the number seven destination on the WWW according to Web 21 (up there with AOL, Compuserve and Netscape) before the entire Fog crew departed as the result of differences with Attitude Network in December '96.

Without a sufficiently large vehicle to support it, Fog broke up into a series of smaller companies, one of which became Kunkel Enterprises Inc., aka Spyglass Studios. This

Continued on page 9

KUNKEL CONT. FROM PG. 8

group served as the content provider for Metropolis Media's PC Gamefan site—an attempt to “brand” the GameFan name beyond the video game universe—through most of 1997. The period of employment with Metropolis Media saw Kunkel provide original news and PC-related content to the site, while also working on the creation of a print magazine, Gamefan Sports Network, an all-platform print publication devoted to coverage of all types of sports games. Kunkel was in charge of features (including interviews with Don Daglow, Scott Orr and Tony LaRussa in the first two issues) and all PC reviews and previews, working closely with an inexperienced-but-talented young editor, Rustin Lee who was based in the GameFan offices in Los Angeles. Remote-control editing has become one of Kunkel's specialties since moving from New York City to Las Vegas in 1989.

Kunkel next began working as an editor-columnist for the Inside Games (www.insidegames.com) site, where he reunited with old partners Arnie Katz and Joyce Worley. He continues to generate his column “The Kunkel Report” on the site to this day.

Kunkel Enterprises (aka Spyglass Studios) are also involved in any book or film projects generated by the Running With Scissors' game, Postal and maintains an ongoing consulting relationship with Platinum Studios and a primary contract position with EBCI, a new educational institution which looks to become the first North American school to teach students electronic game development, with courses in design, art, music and programming a Canadian-based school that intends to offer education to students of Electronic Game Design throughout North America.

In addition to his journalistic work, Kunkel has consulted for just about every major player in the entertainment software field, with a specialty in legal consultation. In 1993, Kunkel also began a mini-career as the author of game strategy books for Prima Publishing, producing guides (sometimes alone, sometimes with a co-author from the Fog group) for Maximum Carnage (Acclaim), Descent (Interplay) (which has been reprinted in several languages), FPS: Baseball (Dynamix) and Gex (Crystal Dynamics), among several others. Kunkel and co-author Ken Vance most recently completed the strategy guide to Die Hard Trilogy (Fox Interactive) for Metropolis Media and a football strategy guide to Quarterback Club '98 and Madden 64 for the N64 for Brady.

Kunkel is currently Director of Interactive Develop-

ment for Platinum Studios, an amazing media content provider founded by former Malibu Comics owner and media visionary Scott-Mitchell Rosenberg (the man who published the comic book version of “Men in Black” and then fought for years to bring it to the screen) and European comic book legend Ervin Rustemagic.

“Working at Platinum Studios is the ultimate dream job for someone like me,” Bill exults. “Generating ideas and stories for movies, TV, comic books, and electronic games? I couldn't make up a job this great if they let me.”

While a relatively new company (just over a year old), Platinum has already placed several key film projects (including “Cowboys & Aliens” with Dreamworks, and “Dead of Night” with Dimension), has successful TV shows on the air (the animated “Men in Black” series and “Nightman”) and produces its own original graphic novels in addition to its ownership of over a thousand of Europe's most successful comic book licenses (Jeremiah, Dylan Dog, Nathan Never, Legs Weaver, etc.). “In another year,” Kunkel predicts, “This will be one of the hottest multi-media entertainment companies in the business. The level of talent and professionalism here just stuns me. I have never been happier in over a quarter century as a writer.”

In the Beginning

On September 23rd, 1993, my roommate (who I believe Bill thinks was Doug Engel) and I were invited by Bill Rehbock to come up to Glendale, California to see the very first video games running on the Atari Jaguar. Besides playing a really crude edition of Checkered Flag, we pitched a space combat game called "Singularity" which we indicated could better be called Star Raiders 2000. Bill told us that the name was already taken, but that he'd get back to us. One month later, we met Tom Harker across the Internet and he agreed to act as our interface to Atari and I conned^H^H^Hvined my wife (then fiancée) Stephanie to write the soundtrack. In November, I drove and Tom flew to Santa Cruz and we met for the very first time. Tom was here to trade away the 8 bit line of ICD tools for a cool 1950s monster mobile. The next day we drove up to Sunnyvale, navigated our way to 1190 Borregas avenue and played Tempest 2000 and Cybermorph for the first time.

Big time! We're on our way and making it...

We walked away that day with a very early prototype of AvP, along with a deal for 2 development systems. By then the game had been renamed to "Star Battle" in honor of a game I had written on a high school mainframe back in 1980 about which I still get email now and then. On December 24, we received our first alpine board in dysfunctional condition in a Fedex box. After several frantic phone calls, we were sent a second, functional alpine board and Doug kept the first in order get medieval upon it with a soldering iron. Within a week, we both had working development systems and the evolution of the game that became BattleSphere began. The kicker is that since there was no backing of any sort for this game, we would have to develop it entirely in our spare time while maintaining full-time day jobs. Our advice: Don't do this. Our original estimates were that we could have the entire game coded in 12-18 months. Bzzzzt! Wrong! We had yet to encounter the black hole that was Atari developer support, as well as a myriad of inexplicable bugs and random flaky development tools.

They like us, they really like us!

6 months later, we showed off the very first demo of the polygon engine at SCES '94. The demo makes an appearance in the AEO SCES '94 Video, for those of you collecting BattleSphere Trivia and anyone there could see we ought to have sued the pants off of Nintendo over the N64 logo, but of course, they must have thought of the thing first, they're Nintendo. Things went well, but I wish it had been a playable demo by that time, but c'est la

vie, we were just getting introduced to some of the many jaguar hardware bugs and part-time development already sucked.

Six months later at WCES '95, there was sound, the first pass at the music engine, primitive collision detection, and a simple game involving rescuing animated astronauts. The game was now called "BattleSphere". This is really starting to take too long, isn't it?

Trouble ahead, trouble behind...

5 months after that, BattleSphere had its last trade showing at the very first E3. This was the first place we ever demonstrated networked dogfighting. It was a resounding success and numerous professional aviators commented on the quality of our flight engine compared to what they could play on the PC and other systems. This demo almost never happened, because a insidious bug in the hardware forced some last minute rewriting practically on the show floor. Of course, the real star of E3 was the Playstation unveiling, but we were happy with our reception. After all, at this point, the fat lady was clearing her throat for her Atarian anthem.

They said we were daft to build a castle in the swamp!

At this point, we realized we were behind schedule. I decided to take 3 months off and Doug took a month's worth of accumulated vacation time off from work and go full time on game development. From July through September, BattleSphere became my one and only obsession. In that time, we went from a primitive dogfight engine to networkable deathmatching with the infamous subsumption architecture AI. A fun footnote here is that but 2 days after we got the AI marginally running, a mysterious request came from Atari for a demo. We sent it off, only to find out later that they secretly put the badly behind Battlesphere head to head with the completed Space War 2000 in a focus group. Guess who won and who got cancelled? This pattern repeated itself in October when Atari demanded working networking code from us on a Friday, to be provided by the following Monday, for incorporation into Iron Soldier II or it wouldn't have networking. Ah, the fun final days of Atari. However, we now had a solid demo for showing off to potential backers of a PC or PSX edition and the search for a future past Atari began.

Is there life after death?

Although we knew at this point that Atari was pining for the fjords, we decided that BattleSphere was not enough

of a game to actually release the thing (in retrospect, this was a BIG BIG BIG mistake). So now, we commenced development of the play modes. Atari died in January, 1996 and the Gauntlet play mode first appeared in March of that year. It was soon followed by the BattleSphere and training play modes, and that took us into early 1997 since we still didn't have any funding for a PC version, despite a one year search leading to 10 or so pitches with big publishers who just couldn't grok the networking, the 3D, the jaguar, or some random combination of the above (or possibly our failure to closely resemble the current trendy genre). In March of 1997, I quit my science career, leaving behind 8 years of dedicated research. It was painful and we once again considered releasing BattleSphere at that point. However, we faced the concorde fallacy that we had already put too much time into the thing so why not make the Alone Against the Empires play mode and call it a day.

This play mode was completed by October of 1997, and there's nothing like it on any other platform. And that's when the playtesting began. It's oh so much fun to put a game into beta when you have no money. Thankfully, a dedicated crew of playtesters put their own free hours into the thing and now, 8 months later, BattleSphere is finished.

And on day 1745, God said "Ship it already!"



Oh, you thought this was the end of the story? BWAHA HAHAAAAHA Haha! Silly you, now

we have to get the sucker encrypted and produced so it will actually run on other people's jaguars. But, it will happen. And when some twit naysayer tells you it won't, just remember how many times they said we'd never finish the thing.

May your urine be fresh and frothy!

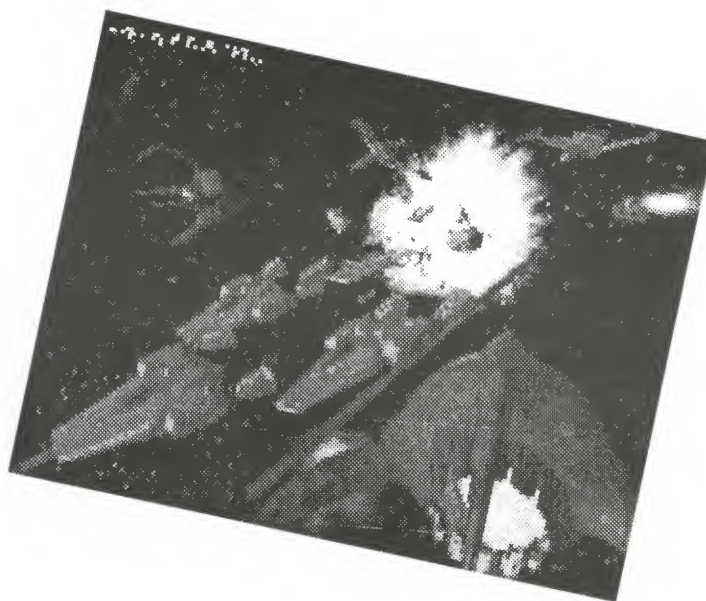
SCOTT LE GRAND

DOUG ENGEL

STEPHANIE WUKOVITZ

TOM HARKER

Team "The Mess that is BattleSphere"



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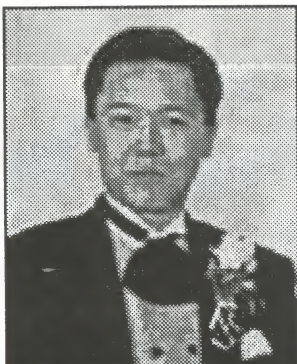
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KEITA IIDA
CO-SPONSOR
World of Atari

Currently residing in New York but raised in Tokyo and Los Angeles, Keita was introduced to the world of

videogames when he stumbled upon a coin-op Sega tennis game in Japan in 1975. Since that time, he has been an avid gaming fanatic and videogame collector who has acquired just about every console on the day of its release. During Atari's reign as the leader of electronic entertainment, he published a newsletter called Atari Zone (based in Los Angeles) for two years.

Although he's currently occupied with wrapping up his Law School studies in New York, his involvement in videogames has never been greater than at the present. Noticing a dearth of

informative web sites dedicated to classic video games, in November of 1996 Keita, John Hardie and Les Caron launched Atari Gaming Headquarters (AGH), the premier site devoted to the coverage of classic games and all things Atari. AGH has received numerous awards since then, including Game Informer's site of the month, Suite 101.com's top five classic gaming web page, Yahoo's Pics Of The Week, Infoseek's Cool Site Award and the Totally Awesome Site of the Day.

Keita's involvement in videogames is not restricted to AGH or in the classic gaming arena. He is part of Digital Press, the leading publication best known for its video game collector's guides, and was a contributing writer at ActionZone (now known as Inside Games), an online videogame magazine. He has also helped out with "Phoenix: The Fall And Rise Of Videogames," the definitive book on the history of electronic entertainment, and is doing a history of Atari piece for Ziff Davis' Videogames.Com web site.

His other hobbies include sports ('92 national champion in Kendo, a martial art), traveling, jazz music and legal studies.



Atari Lynx

Atari 2600

Atari 5200

Atari 7800

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Donald A. Thomas, Jr. has been a dedicated Atari products user and recreational coin-op gamer since the early eighties. He officially joined Atari Corporation in November of 1989. Previously, he worked as the Advertising Director at the Federated Group, a 65-store chain of electronics stores once owned by Atari. For the first several months, Don worked for the Tramiels as the Portfolio Marketing Manager.

While at Atari, he applied his best efforts to help product launches including the Portfolio, Lynx, Falcon, ST Book, Jaguar and a variety of other hardware and software products. In his most recent years at Atari, Don was the Customer Service Marketing Director until the tearful end when Atari sold its assets to JTS in 1996.

One of Don's biggest accomplishments is the development and implementation of a sales entry and management application for the entire Customer Service Department. It was installed on deadline and never suffered downtime. Don is well known as Atari's "official" spokesperson and for his Internet-based "Crazy Don" sales during the final months of Atari's autonomy.

Don currently holds a prestigious position in the gaming industry and is publicly accessible through his web domain (<http://www.icwhen.com>). **I.C. When** offers a comprehensive chronological history of video games and computers which Don has developed over the past few years.



**DONALD A.
THOMAS, JR.**
(curator@icwhen.com)



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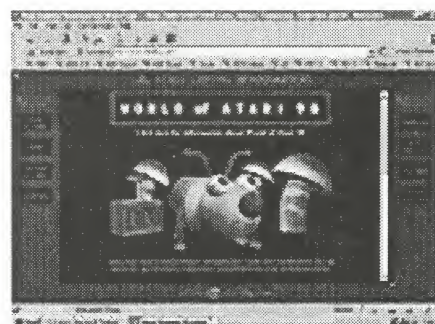
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JOHN HARDIE CO-SPONSOR World of Atari

John was born and raised in New York and except for a 5 year stint in Colorado and Texas, has spent most of his life there. John's

fascination with computers and games started with the 2600 and flourished after he upgraded to the 5200. Soon after, his attention shifted to computers and he eagerly awaited the release of the Atari 1450XLD. Since this event never happened, he settled on an Atari 800XL and 1050 drive. At 19, he joined the US Air Force and except for a brief 8-month stint in Colorado, he spent the next 5 years in San Antonio, Texas.

In 1988, John joined and became the Vice-President of the Alamo Area Atari Users Association, a position he served in for 2 years. In 1989 he received

an honorable discharge from the Air Force and joined up with the local Atari dealer, Atari-ville, to do service work on Atari Home Computers. During his time in Texas, John also organized the History of Atari museum exhibit held at the local Federated store, and worked with Rich Tsukiji at the World of Atari show in Dallas.

In 1990, he called it quits and returned to New York where he signed on with what is currently known as Bell Atlantic Telephone. In 1992, he married his long-time love from Texas, Beverly Graham, and in 1997, they celebrated the birth of their son, John Jude Hardie III.

Throughout the 90's, John's enthusiasm for classic games and all things Atari has never waned. He has spent a large amount of time and money amassing a large collection of prototype hardware and software for the various game consoles and computers. He also has several writing credits under his belt including stints at Atari Explorer On-line, Atari Classics Magazine, and currently, Digital Press.

In 1995, he joined forces with his partner, Keita Iida, and together with Les Caron, they formed the Atari Gaming Headquarters, the premier site dedicated to the dissemination of Atari information.



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DEVELOPMENTS

Despite the now-defunct Atari Corp. pulling the plug on its color handheld nearly 2 years ago, dedicated developers, publishers and individuals keep chugging along with exciting new products in the near future and beyond. Why, you ask? It's pretty simple. Not only is the Lynx still one of the most advanced portables available, it also can be obtained quite inexpensively from various online dealers. With so many things going for it, why stop now?

Spearheading the Lynx revival is Lynx Generation II, a group of dedicated individuals working hard to support the Lynx. And Telegames continues to trickle new Lynx titles to the market, with Fat Bobby being its latest release.

Atari Gaming Headquarters will be one of the sites that aims to keep you informed about the latest Lynx developments as details become available, so check back with us periodically!

S.I.M.I.S. by 42Bastian Schick, Matthias Domin and Lars Baumstark

Lode Runner Duology by Kurt Olsen

Ponx and Planar Wars by Carl Forhan

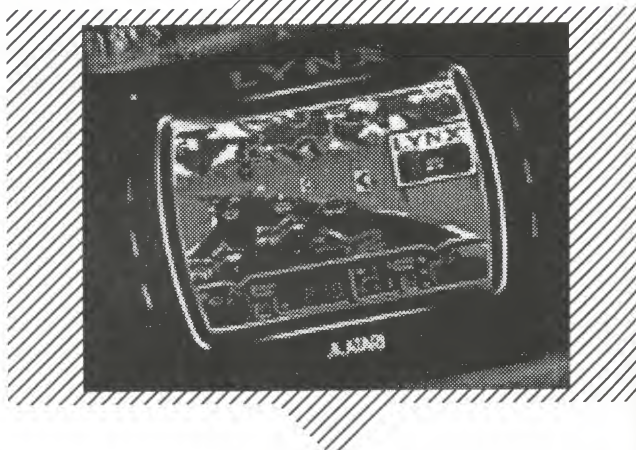
Zow by Harry Dodgson

Lexis and Centipede by Shadowsoft

Games by Barry Bankhead

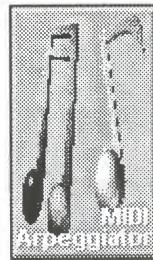
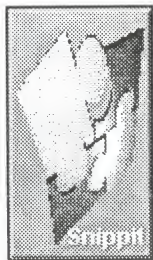
Fat Bobby by Telegames

Games by Digital Thunder



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Dan Kramer grew up in the Santa Clara Valley in California, after moving from the East San Francisco Bay Area at age eleven. Having been entranced with coin-operated games since his first visit to the giant arcades at the Santa Cruz Boardwalk, his education in electronics in college seemed to be a perfect springboard to a hobby that has covered several decades and evolved into a business as well.

By education, Dan Kramer has majored in English and humanities, with a particular focus on journalism and creative writing. By trade, he has worked twenty years in electronics in Silicon Valley, fifteen of it in engineering development. Primary directions of this work have included broadcast video, defense electronics, video game hardware design, medical electronics and computer audio digitizing equipment. By personal interest he has been a collector, restorer, historian, journalist, operator and promoter of one of the greatest indoor American sports: pinball games.

A love of American music drew him also into the realm of record collecting and juke boxes. He restores and operates classic juke boxes as well as other types of arcade equipment, both video and older styles. Dan Kramer's passion for Hudson automobiles, one of America's finest makes for almost half a century, has been a mainstay of his life for over twenty years. His harem of Hudsons includes two '47s, a '51 and a '54.

With an early involvement in troubleshooting all types of analog and digital circuitry, then five years in high reliability defense electronics, DK delved into the newly burgeoning world of home video gaming with Atari. From 1980 to 1984, he was in the middle of the consumer engineering group responsible for developing both the home computer and home video game products. The coin-op



**DAN
KRAMER**

games division was also virtually at arm's reach.

Within a year of his start with Atari, DK championed the creation of the Trak-Balls for the home gamer: the models for both the 800 computer/2600 Video Computer System and the 5200 Super System were brought to market as a result of his diligence. He also received a U.S. patent for designing a digital to analog interface for the 5200 Trakball. After the collapse of Atari Inc. in 1984 and its subsequent purchase and name change to Atari Corp. he escaped to follow other pursuits for the ensuing ten years.

After a hiatus from the stresses of Silicon Valley, DK has been living in the Sierra foothills near Yosemite for almost five years. Besides operating and servicing coin-operated game equipment, he is now preparing to offer service and modification work for the Sony PlayStation home video game platform. He can be found on the Internet at www.deekay.com. Future plans include accessories and support for classic Atari game equipment.

World of A



ROB FULOP

Best known for designing the timeless classic *Demon Attack* for the Atari VCS (2600), Mr. Fulop has numerous other accomplishments.

While at Atari, he designed *Space Invaders* (Atari 400/800), *Night Driver* (VCS) and *Missile Command* (VCS), and created *Cosmic Ark*, *Fathom*, *Cubicolor* and *Demon Attack* (all for VCS) for Imagic.

He was also involved with the creation the controversial interactive movie game, *Night Trap*, which was the first game to receive an MA-17 rating and was used as an example by Congress to show how violent and offensive videogames could get.

Fulop also had a hand in the development of *Ballz* for the 3DO while with PF Magic and *DOGZ* and *CATZ*, digital kitty cats and puppy dogs.

JOHN HARRIS

Legendary designer best known for *Jawbreaker*, *Frogger* and *Mousekattack* for the Atari 8-bit computers while with Sierra On-Line. He later ported *Jawbreaker* for the Atari 2600 for *Tigervision*, and designed educational software for the Atari 8-bit during his tenure at Blythe Valley Software.

LEONARD HERMAN

Video game historian and author of *Phoenix: The Rise And Fall of Video Games*, the definitive book on the history of video games, and *ABC To The VCS*, a comprehensive guide to the entire Atari VCS library of games. Mr. Herman is also an advisor to the traveling museum exhibit *Videotopia*.



JERRY JESSOP

During his tenure with Atari from 1977-1985, Mr. Jessop was involved with the testing and repair of pinball machines, and later worked on hardware development for home videogame consoles and computers as a Senior Technical Associate in consumer hardware design. Currently a hardware engineer with Sony Computer Entertainment of America (SCEA).

ARNIE KATZ

The dean of electronic gaming journalists was the first to review Atari's 2600 games, in the column he co-authored with Bill Kunkel for *Video Magazine*. Arnie edited the first-ever video and computer game magazine *Electronic Games* and is currently the editor of the digital magazine *Inside Games*. (www.insidegames.com). Arnie has also worked in the electronic games industry as a game designer, product evaluator and consultant. He is the author of *Inside Electronic Game Design*, a Prima Press book, which is widely acknowledged as a leading reference for those seeking a career in video and computer gaming.

DAN KRAMER

Worked in the hardware division of Atari in the early 1980's. Best known for designing the Atari 2600 and 5200 *Trak-Ball* controllers. He is currently the President and founder of DK Enterprises, where he specializes in restoring classic pinball and jukebox machines.



BILL KUNKEL

Along with Arnie Katz and Joyce Worley, Mr. Katz founded *Electronic Games Magazine*. The first and most popular publication devoted strictly to electronic entertainment. He is presently a contributing editor at *Inside Games*.

t a r i Alumni



LANCE J. LEWIS

Was the Level Designer and "Featured Colonial Marine" of the hit Jaguar game *Alien Vs. Predator*. This is the game Next Generation Online readers voted "3rd Scariest Game of all-time". While at Atari, Lance witnessed the birth of the Jaguar, the demise of the Lynx, and the sale to JTS in 1995. Lance is now a Designer for a popular home gaming console, and web-master for the Vectrex Resource Center, located at - www.roachnest.com.

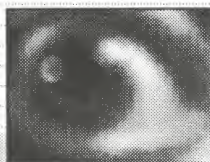


STEVE WOITA

An Atari alumni best known for creating *Taz*, *Asterix* and *Quadrun* for the Atari 2600 VCS. He also has *Kid Chameleon*, (Genesis), *Sonic Spinball*, (Genesis) and *Waterworld*, (Virtual Boy), to his credit. Mr. Woita is currently active in Java game design.

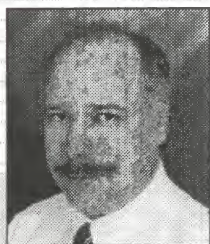
SCOTT LE GRAND

Scott Le Grand is a giant disembodied eyeball that frequently assumes human form. Marooned on this planet in the mid-1960s, he pioneered the development of the slinky, plaid, and Visine. In recent years, he got mixed up with a crime syndicate intending to make money off of networked video games on the Atari Jaguar, but we all know what happened there. These days, he mutters to himself frequently as he constructs a vessel with which to return home.



JOYCE WORLEY

The world's foremost electronic games news woman is today the News Editor of *Inside Games*, the on-line electronic gaming magazine. Her editorial credits include *Electronic Games* and *Video Games & Computer Entertainment*, and she has written on the subject for several mainstream publications as well. Joyce covered Atari from its inception to its last gasp as a game company in the '90's. Her knowledge of the inner workings of the business, and the momentous events in its history, has earned her a place at the head of her profession.



ANDREW SODERBERG

One of the hardware product managers for Atari Computer division from 1980 thru 1983 (up until the sale of Atari by Warner to Tramiel). Part of the marketing product management team for the 600XL/800XL series, 1050 disk drive, and the never released 1400XL/1450XLD.

DONALD A. THOMAS, JR. (curator@icwhen.com)

Thomas has been a dedicated Atari products user and recreational coin-op gamer since the early eighties. He officially joined Atari Corporation in November of 1989. Previously, he worked as the Advertising Director at the Federated Group, a 65-store chain of electronics stores once owned by Atari. For the first several months, Don worked for the Tramiels as the Portfolio Marketing Manager. While at Atari, he applied his best efforts to help product launches including the Portfolio, Lynx, Falcon, ST Book, Jaguar and a variety of other hardware and software products.



STEPHANIE WUKOVITZ

Stephanie Wukovitz, the musician for *4Play Games*, is an obsessive coffee drinker, John Williams fanatic, and math nerd. Currently taking a break from an applied math Ph.D. program, she is working as a freelance musician and has composed tracks for a variety of games, commercials, and multimedia projects, including music for over 40 games at *Disney Online*.

She resides in beautiful Santa Cruz, CA with her husband Scott, who sometimes forces her to compose music for his wacky games (like *BattleSphere*). Sometimes he makes her check his math, too. Her chief claim to fame is probably neither the ability to teach calculus on no sleep and a quart of espresso NOR the ability to compose an 18-song game soundtrack in 1 MB without going crazy.

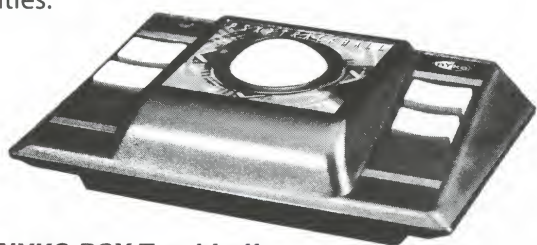


GAMING NEWS & REVIEWS

NYKO Chooses Video Game Expo To Launch New PlayStation "Classics" Accessory

NYKO Technologies, Los Angeles, came to Las Vegas to pay homage to the classic games that built the foundation for today's gaming industry. On the eve of the Classic Video Game & Computer Show here, the company launched what it calls "today's technology for yesterday's classics," exciting new additions to its well-known line of joysticks and other peripherals designed for avid gamers.

NYKO, a co-sponsor of the show's Official Program guide, recently announced that it has been licensed by Sony Computer Entertainment to produce game pads, joysticks and other popular items for its PlayStation game console. Since the Sony PlayStation platform will be supporting the introduction of new versions of the old classic games this fall, such as Hasbro's Centipede and Activision's Asteroids, NYKO selected the Expo to debut its new PSX Trackball, as well as the Scorpion Dual Analog Controller, to honor these titles.



NYKO PSX Trackball New Classic Trackball Debuted

The new Trackball design is based on the successful molds designed for the original Atari game system over a decade ago. An oversized, high-density PSX Trackball brings back that classic, smooth arcade quality and feel to game play, explains David Naghi, Vice President of Marketing for NYKO. Designed for all mouse-compatible games, the NYKO Trackball also offers a Turbo Fire feature. The debut marks the launch of the first official accessory designed specifically for these new classic game titles which is currently pending licensing from Sony Computer Entertainment.

While taking care of the classics with the Trackball, NYKO is offering its new Scorpion controller for the PlayStation game system to address a much newer trend, Force Feedback. With a high-tech, ergonomic shape, the Scorpion features a built-in force feedback (dual shock adapter) for use with compatible software. The controller may be switched to analog or digital play mode, and features an independent Turbo/Auto Fire button as well as allowing game



NYKO Scorpion PSX

play in Slow Motion. Last, the company is showing its Super Cobra advanced dual-system light gun with GunCon plug, force feedback, auto reload, and adjustable Auto Fire. The gun is compatible with both Sony PlayStation and Sega Saturn game consoles.

NYKO Honors Major Journalists

"We are excited about the opportunity to revisit the classics," explained Naghi. "We are particularly pleased to note that the industry's founding editors and writers are here, a group that really helped get the message out for so many years to so many consumers. Particularly, we would like to honor the team of Arnie Katz, Joyce Worley and Bill Kunkel for their tremendous contributions in building the gaming industry!"

"I've personally worked in gaming for nearly 15 years, and it is exciting to think that today we may be creating tomorrow's classics in our industry," he said.

For more information on NYKO memory cards, gamepads, joysticks and more, visit its web site at <http://www.nyko.com>.

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Thank you, Bill Houlehan

After getting out of college I went to work at Apple & worked there from 1980-82. It is there where I learned how to move graphics around from the following people: Bill Budge, Andy Hertzfeld & Keithen. While at Apple, Bill Budge asked me if it were possible to hook two Atari style controllers to the Apple II (for Crazy Climber)...I said "well let me give it a try"...After a while I got something going & then I found out that another guy that was currently working in the lab not too far away had a four paddle thing going. To make a long story short, we mixed the two together & got a device that supposedly Steve Jobs gave the OK to allow. Sirius Software acquired the rights to produce and ship this product, and the company even sent Keithen and myself royalty checks! I was very ecstatic as it was my first experience in the royalty thing. The device ended up with a weird name...JOYPORT. The Joyport, introduced in 1981 for Apple II, (I co-designed the hardware) allowed you to have 4 game paddles and 2 Atari style controllers hooked up to the Apple II.

I then moved on to Atari where I created three games for the Atari 2600: Quadrun (1983), I was the programmer, designer and artist, and jointly created the sounds and voice effects... supposedly the first home videogame with voice without the need for a hardware attachment; Taz (1984), I was the programmer, designer and artist for this game; Asterix (1984, for Europe), I was the programmer and designer.

The video game market soon crashed, so I stayed home and goof around with the Macintosh and the Commodore 64. During this time, I co-designed a piece of hardware that allowed an Atari-style joystick to hook up to the Mac. At this time, I am now living off of the royalty checks from this device (called the MouseStick, which I co-designed in 1985, and playing the stock market. The MouseStick for the Mac allowed a mouse and joystick to live together, enabling one to use whichever one you liked.

I did some more contract work for Apple but then I felt the urge to get back into designing games. I then go back to Atari where I was going



STEVE WOITA

to develop coin-op games but they found out that I worked in the consumer division years ago and said "how about you do the coin-op thing later and focus on out new group called Tengen?" I guess I must have said ok, because I worked on a few things that got canned and about the only thing I worked on that made it to market was Super Sprint for the Nintendo Entertainment System, which I helped with the layout and also entered the tedious track data.

Some of my buddies then left Tengen and formed Bitmasters, where I helped out on the design for Krazy Kreatures for the NES. At this time I left Tengen and went to a place called MediaGenicNo, it's not a medical company. I worked with some cool

people there and our team was the first in the USA to "get to work on" the Super Nintendo.

I soon left MediaGenic and went to work for Sega. I had a great time there. I got to meet and work with some of the best people in the biz. While at Sega, I worked on three Genesis games: Kid Chameleon (1992), where I was the co-producer, designer and programmer; Sonic 2 (1992), in which I helped out on the last two weeks of the project doing level design; and Sonic Spinball (1993) which I co-programmed with Dennis Koble, Lee Actor, Jason Plumb, Scott Chandler, Dave Sanner, Ken Rose and Earl Stratin.

Jason Plumb and I were made too good of an offer from Ocean Of America. We were both promised that we would be able to do coin-op stuff there. Not so. When all was said and done, we had to turn WaterWorld the movie into games on new platforms. I was co-producer, designer and programmer for the Virtual Boy version, co-producer and was designer and programmer for the never released Saturn version.

I worked on some games with some friends of mine at a cool company called Actual Entertainment: "Gubble" P.C. (co-level designer with Joe Cain, Eric Ginner, Franz Lanzinger, Eugene Polonsky, Mark Robichek. For Actual Entertainment 1997) and "Gubble II," coming out soon, P.C. (co-level designer with Joe Cain, Eric Ginner, Franz Lanzinger, Mark Robichek. For Actual Entertainment 1997)

Now I'm back to working with small games... Java games... It's like playing on the Atari 2600 but with more colors! The three games I'm currently working on are TerraDacktel, DunkIt and Antenna.

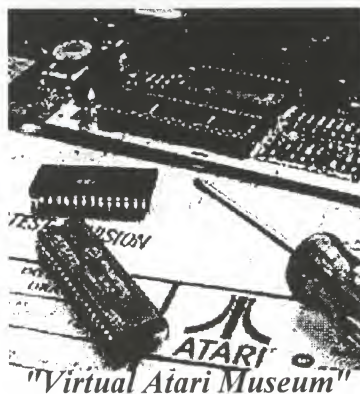
Thank you for your support.

NextGeneration Online has been one of the prominent supporters of classic gaming and its legacy to interactive entertainment as we know it today. In its continuing effort to help publicize what is undoubtedly one of the biggest gaming events in recent memory, Next Generation gave away ten pairs of weekend passes to World of Atari '98, Las Vegas.



Not only did each of the ten lucky winners receive tickets to the event, they will also receive a free one-year subscription to Next Generation Magazine, an Atari pin (actually from the supply given out to Atari employees) and a Flying High pin (used as a trade show giveaway in the 80's).

ATARI HISTORICAL SOCIETY



Welcome to the Atari Historical Society's virtual Atari museum. This site is intended to provide images and information on all areas of Atari. Our mission is the preservation of all things Atari (Its history, products and knowledge.) This site provides general information and images on all items produced by Atari as well as information, articles, images and links to further assist any and all individuals interested in learning more about a company that helped to pioneer and shape many areas of Video Arcade Entertainment, Home Consumer Electronics, Personal Computer Systems and much, much more...

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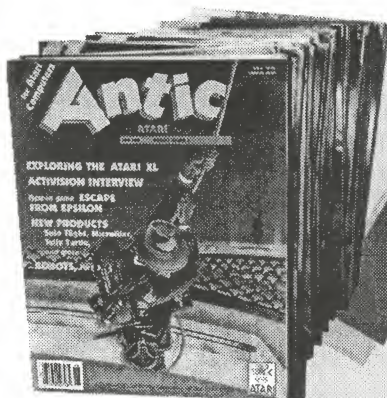
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Kathy Kolsch

1998 Looks like a great year for owners of the Atari Lynx consoles.

When Atari Corp. first released this color hand held game back in 1990, originally designed by Epyx, it was the first of it's kind and probably still the best. Recently I had the pleasure of speaking with the tech guys at WTGI, Wizztronics Technology Group Inc. a division of Wizztronics. It seems they have decided to produce the Lynx TV converter I saw about a year or so ago, let me explain.

I was having my Atari serviced while from a distance I saw a Lynx game being played on a 35-inch monitor, not too hard to miss. Nobody would let on to what I was actually looking at, but being persistent as I usually am, I managed to get in a few words (about an hour) with the President of WTGI Steve Cohen. Steve, along with the staff has been instrumental in the design of many interesting products, several for the Atari computer. Some of them are the Falcon Rack, 3.5"IDE Falcon Adapter (new), D.E.K.A.2, Falcon Memory board, CartMaster, CartMaster Lite, Cartright, Compatibility Plus and Compatibility Plus2.

Steve offered me the 10-cent tour, which I gladly accepted. We wandered into the development Lab and he pointed out this rather odd-looking device with hundreds of wires coming out from it, he explained it was a converter that would display an LCD generated image on a standard video monitor. It had been originally designed for PC laptops, and for kicks, they tried to use it on a Lynx to display the LCD screen image on a

TV. I was told about three weeks later they had one working. According to Joe one of the Sr. engineers, they needed to do some tricky stuff before it would work. It seems the design used in the Lynx was something other than standard. He said something about the Mikey chip used in the Lynx controlled the LCD image, all screen functions were built into it. It does not matter if I understood him or not because it apparently worked, great I may add. So I asked them the next logical question, when does Wizztronics plan to release it, can I tell everyone? Steve's answer was "were not, and We will deny any knowledge of it". In other words, do not say a word. I was surprised at his reply. I think Joe was too judging by the look on his face. I thought it would be great to play my Lynx on the TV (something I always wanted to be able to do). His explanation was very convincing and quite simple, the cost of production was going to be about \$900.00 each and much too expensive for anyone playing games. The PC market could handle the cost, especially for corporate America, and the gadget collectors that have to have everything. He did say if the unit could be built for a reasonable cost under \$200.00, they would consider it.

Well that was sometime in January 1997, now it's July 1998. I received a telephone call from Steve and was enlightened to find out the Wizz guys would be producing a Lynx converter, it would become a reality, great I said. The new design will be small enough to be placed inside the Lynx, however due to a power consumption problem, it was preferred to be sold as an external box with separate power adapter. They did seem a bit unsure of the decision. It was explained that battery consumption

would drop by 20%-30%, if it were installed inside the Lynx.

Ok now for the good stuff. I received a test unit Yesterday, July 18th. I played 40 different games over the next 12 hours, I didn't get much work done, but it was relaxing, ok frustrating since my game playing isn't what it could be. The unit I received was indeed an external one. After slipping out the four screws that held the case together (*I had to look inside and had permission to do so*), I exposed this tiny PC board about 2 inches square. It was soldered to the LCD (Liquid Crystal Display) connector that's it, I counted 18 connections soldered. It has a High Density DB15 (as you would find on a SVGA monitor) that sticks out of the back of the Lynx. The external box was 4 inches long by 4 1/2 inches wide and weighed around one pound. It had a power connector, wall transformer, two Audio jacks and one Video jack. If I were not told, I would **not** have thought this was a Proto-type. The Wizz guys promised me that when they go into production sometime in August I would get one to add to my Atari collection. *Oh yea, now I can tell anyone I want, so I am.*

It will be demonstrated at the World of Atari 98 show in Las Vegas Nevada August 22 and 23 1998.

As of this writing "the estimated price will be around \$125.00" says Steve Cohen. Much better than the original \$900.00 back in 1997.

Summing it all up.

There is some pixelization or graininess, when you increase the size of a 2-inch by 3-inch screen to a 35 inch one. Just as

you would get, when you blow up a photograph, but for the most part the Video display is clean, sharp and very stable. The aspect ratio seemed very well maintained. Along with the video-image, it also outputs stereo sound. *The sound blew me away.* It does not matter if your right handed or left handed, since the Flip option works on the TV just as it does on the Lynx screen. The Vertical mode only works if you want to rotate the TV, but I was told that they might get that to work before its release as well.

If you're a game player, I think this is a great addition to the collection of Atari related hardware. With the number of great games out there for the Lynx, I will get much more use from it than I did before. Pick one up today, it's worth every dollar.

K.K.
Computer and Game enthusiast



Photo Courtesy of Wizztronics Inc.

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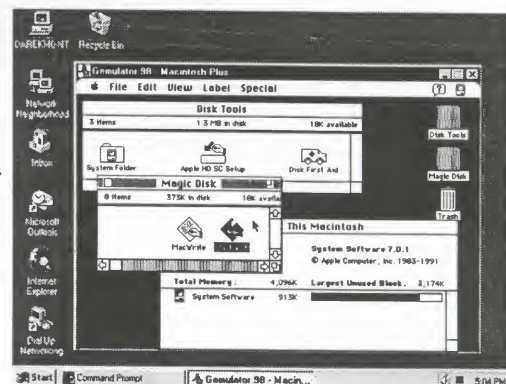
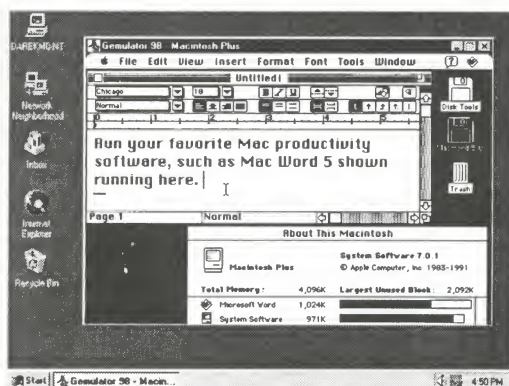
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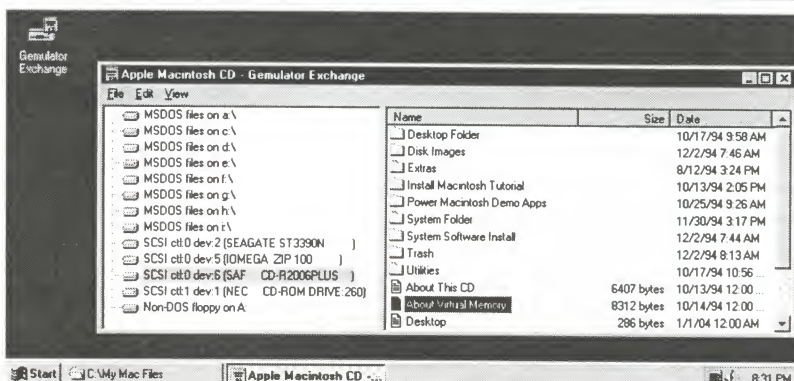
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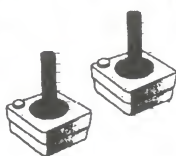
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Leonard Herman is a technical writer and computer programmer. He became hooked on videogames after he played **Pong** at a local bowling alley in 1972. He later became interested in home videogames when he purchased his Atari VCS in 1978 and eventually accumulated a near-complete collection of NTSC cartridges. Mr. Herman, who is an award winning lyricist, has written articles for **Videogaming & Computer Illustrated** and **Electronic Gaming Monthly** as well as two books on videogames; **Phoenix: The Fall & Rise of Videogames** which **Wired Magazine** called the definitive book on videogame history, and **ABC To The VCS** (A Directory of Software for the Atari 2600). Mr. Herman, who is a long standing member of the North Atlantic Videogame Enthusiasts (**NAVA**), has served as an advisor



**LEONARD
HERMAN**

for **Videotopia**, a traveling videogame museum exhibit. Mr. Herman resides in New Jersey with his wife Tamar and sons Ronnie and Gregory.

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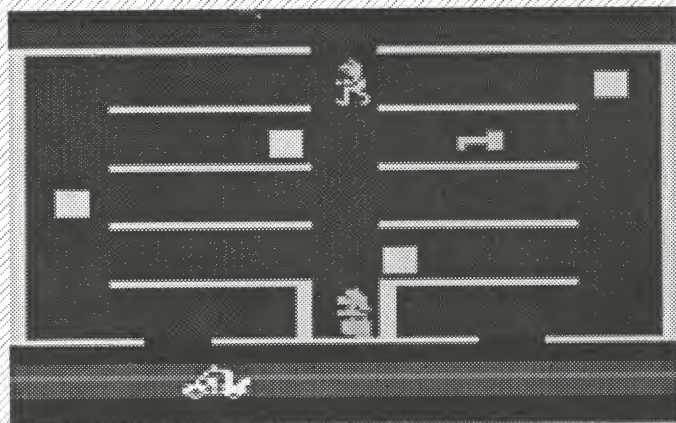
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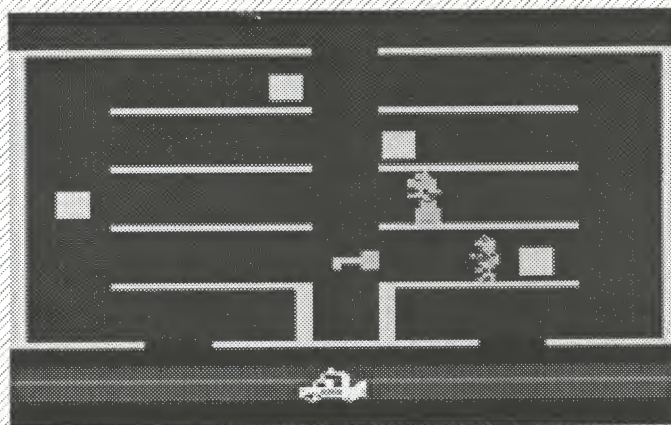
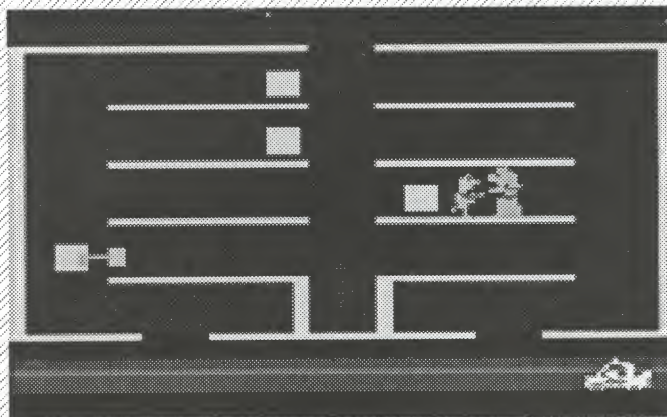
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Miss Piggy's Wedding Discovered



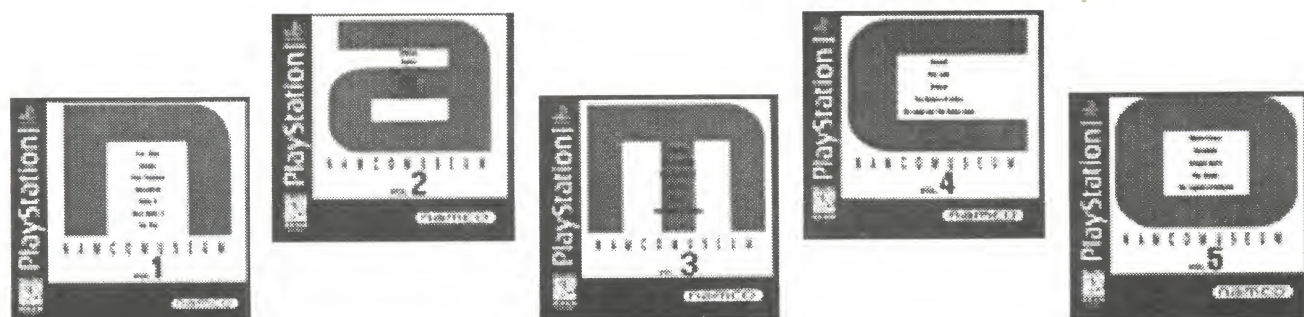
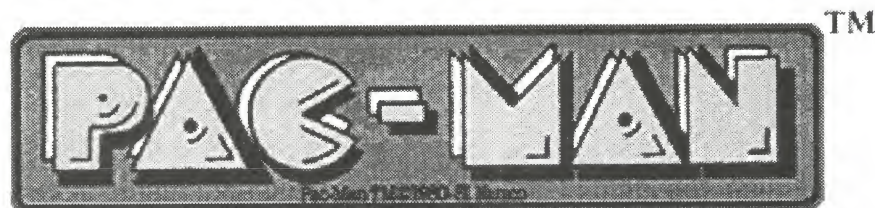
In our never-ending quest to rescue historic relics of Atari's past for archiving purposes comes yet another discovery! Resident Atari Gaming Headquarters co-editor and curator John Hardie is the proud possessor of Miss Piggy's Wedding, a title that was hitherto believed not to exist.

The playfield consists of Miss Piggy, Kermit The Frog, a key, a yellow vehicle at the bottom of the screen (a Taxi?) and dots reminiscent of Adventure which move vertically along the screen. Although the gist of the game isn't yet clear to us, we DO know that 1) you can take control of either Kermit or Miss Piggy; 2) two players can participate simultaneously; 3) touching the key closes the two exits at the bottom of the screen and 4) running into the opposition (Kermit or Miss Piggy) after touching the key "eliminates" that player (kill would be too strong a word for a Muppets game, we think.)



Once we spend some more time playing the game, we'll have a hands-on review in the very near future. Historians and collectors now have yet another title that they can remove from the "believed not to exist" list to the "exists as an unreleased prototype" list.

FROM THE CREATORS OF



MUSEUM Vol 1-5



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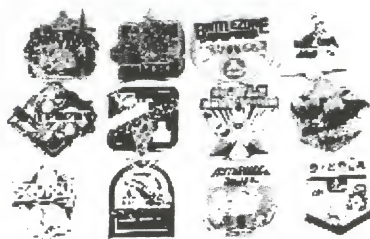
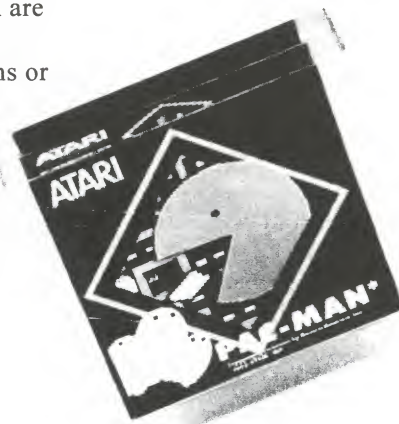
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Atari Memorabilia Museum



Center: Atari Cup was made for Atari Service Centers

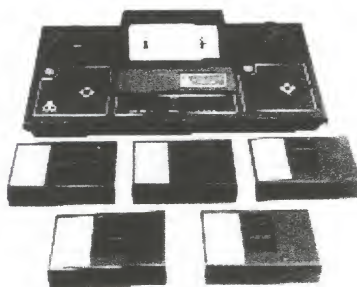
All items in the Atari Museum are all Atari Produced Products, Atari Sales Promotional Items or Atari Employee Collectables out of the Atari Company Store, Most of the items are No longer available and are shown for your reference only.



Atari Lapel Pins of some of the Atari Arcade Machine Games

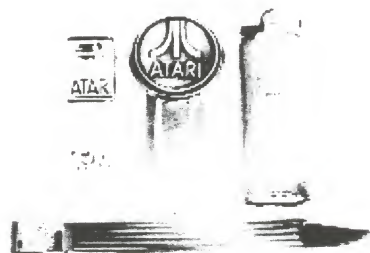


Atari Collectors items from the Atari Sponsored 1984 Olympics



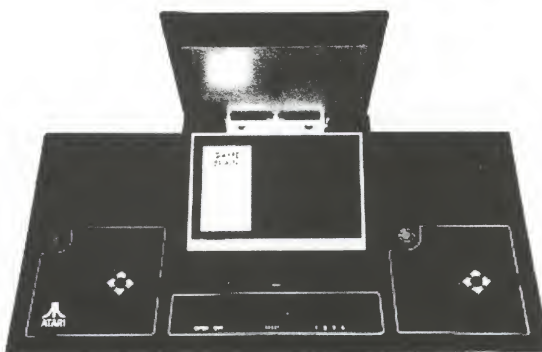
With input music from any source the Atari Video Music product would display different Color Patterns, Geometric Shapes and allow you to vary the patterns on a Standard Color TV.

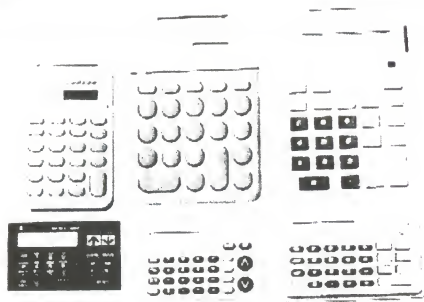
Working prototype Atari Brain Game Machine, was developed Before the "2600" series game machines. Joysticks and Paddles were built into the unit



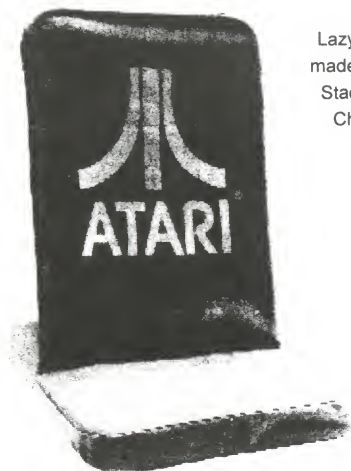
Upper left corner, another Atari Collectors item from the 1984 Olympics

Shows how the Brain Game Cartridges fit into Brain Game. Some of the Game cartridges for the Brain Game, Super Pong, Ultra Pong, Stunt Cycle, Video Music and Video Pinball



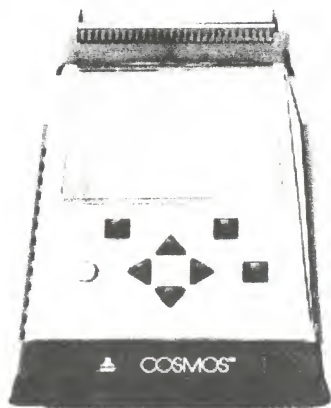


Atari Calculators that have passed into history. Top Left to Top Right: CC180, CC181, CC?? Bottom Left to Bottom Right: DB2100R, DB2300 and DB2200 Model Atari Calculators



Lazy Boy made Atari Stadium Chair

The only known 3-D Prototype Atari Cosmos game machine



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One of the many different size Atari shopping bags from the Warner-Atari Service Centers. See Atari Collector Items section

One of the shopping bags from Atari Germany, which were given away at various German Atari shows like the Dusseldorf Atari Messe

ATARI



Atari PCM125 Monochrome P.C. Monitor, used on the Atari PC line of Computers



Atari PCM144 Monochrome VGA P.C. Monitor, this particular monitor was a 220 Volt version



Goldstar made Atari ST series SM144 12 inch Monochrome Prototype monitor with built in speaker



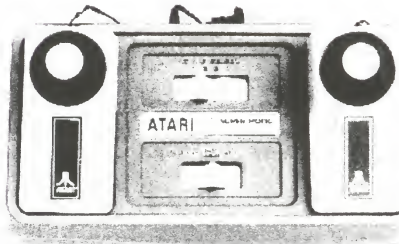
Rear view of the Prototype SM144 Monitor with hand spray painted Gray case showing one of the few Atari ST monitors we seen with a Molded in or Milled out Atari name and Logo



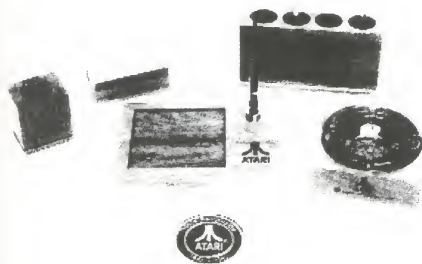
I.C. chip inside the Clear Atari paper weight is from an Atari 8 bit Chess Cartridge, to the left is an Atari Thermometer, center is an Atari luggage tag that you could put your own personal Business card in



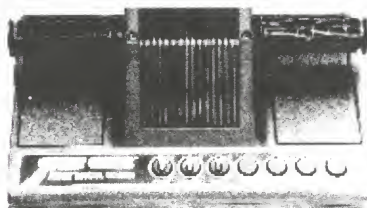
Leather Atari Binder cover



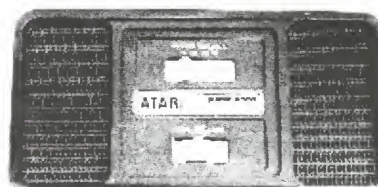
Atari Super Pong Pro Am Model C-200 shown with the Atari Pong series Paddles



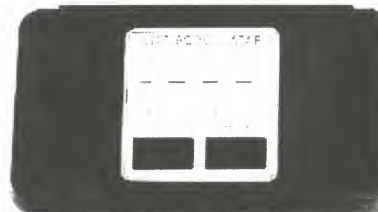
Just some of the Laser cut Atari wood products, Note the 10 year Commemorative Atari Medallion 1972 - 1982, center bottom



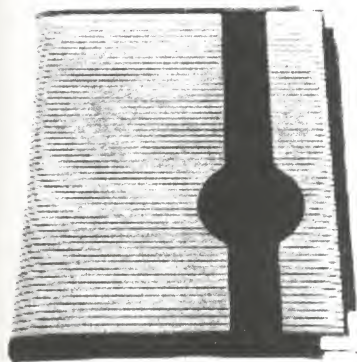
The Atari Model SC-450 Stunt Cycle Motor cycle Atari Game



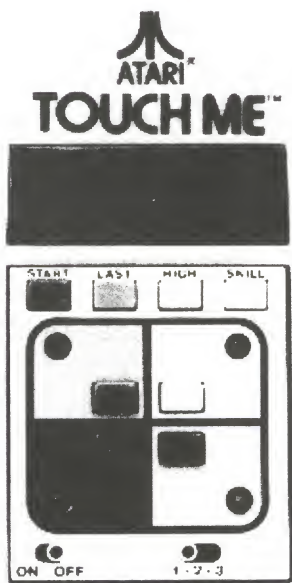
Atari Super Pong Pro-AM Ten model C-202



Atari Ultra Pong Game Model C-402



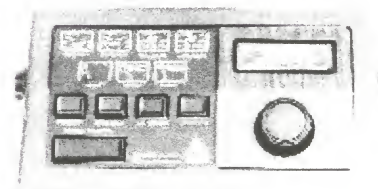
Solid Brass Atari Belt buckle



Atari version of the Model BH-100 Atari Simon Game



Atari Video Pinball Model C-380, Atari code name for this product / project was "Arlete"



This brown version of the Atari Video Pinball was also produced for Sears and later sold under the Atari name Model C-380, Atari code name for this product / project was "Scarlete"

VIDEOTOPIA™

Videotopia is a traveling national museum exhibit chronicling the history of mankind's first interactive media -- videogames. AGH recently took a trip down to the Franklin Institute Science Museum in Philadelphia, PA (where it will stay until September 1, 1997). Keith Feinstein, President of Videotopia, and Dave Hallock were generous hosts while we were there, giving us a guided tour of the exhibit as well as challenging us at some of the games there.

The museum exhibit primarily focuses on coin-operated videogames, although a very nice section is devoted to some of the notable home consoles, handhelds and memorabilia as well. Since most of the current arcade games can be found at finer arcades everywhere, the older generation of games take up the lion's share of the floor space.

Keith and his associates have an excellent lineup of games at hand, with a fine balance between the historic (Pong, Pac-Man, Asteroids, Tempest, Space Invaders, Computer Space, Dragon's Lair, Robotron: 2084, Defender), exceptionally rare ones that you may have never seen (Warrior, Death Race, Super Don Quixote, Joust 2: Survival of the Fittest, Quantum, Shark Jaws), and underrated games that somehow never caught on during its time (I.Robot, Major Havoc, Mad Planets, Solar Quest, Q*Bert's Qubes, Blaster). Some of the contemporary games on display include S.T.U.N. Runner, Tokyo Wars, Daytona USA and Sega's Model 3-based racer, Super GT.

The exhibit is not merely an awesome collection of games. Videotopia is wonderfully designed, with various kiosks, stations and explanations scattered about the exhibit. For example, one area shows the process of videogame design from beginning to end and demonstrates how the vision of the creator is influenced by the medium of technology and the perceived desires of the end user. Level one also includes a "Career Paths and Educational Opportunities" station to familiarize everyone with some of the diverse areas of endeavor that relate to videogames. If you are interested in getting involved with videogames, this

area will truly be of interest. Going through and studying all the areas can serve another purpose besides your personal enrichment: Upon finishing the stations, you are invited to play a quiz game where you can earn free game tokens for successfully completing the quiz.

One of the highlights of the exhibit was the vast repertoire of vector-based coin-op games. With its bright display, crisp graphics and smooth scaling, it's no wonder why vector games remain a favorite for many classic game aficionados. One play of Star Wars, Red Baron or Tempest will have you fondly reminiscing of the time when you were blown away at the brilliant effects that were only possible with vector graphics. And for Atari fans, you're in for a treat... Videotopia has a COMPLETE Atari vector game collection on display, including such rarities as Quantum, Black Widow and Gravitator.

We were very fortunate to be at Videotopia the day that Eugene Jarvis decided to drop by as well! For those unaware of Mr. Jarvis's achievements, he is the creator of such megahits as Robotron: 2084, Defender, Blaster, Stargate, Smash TV, High Impact and Cruisin' USA, and is unquestionably one of the most influential game designers in history. Since we already had the pleasure of meeting him before at E3 and CES shows, we knew what a cool guy he was. But to actually shoot the breeze with him while taking him on in Defender, Q*Bert and others was an awesome experience that we will not soon forget!

All in all, Videotopia is the ultimate trip down memory lane for anyone who ever lived through the videogame craze during the dawn of the videogame era. There's nothing quite like clutching both joysticks while trying to climb the building in Crazy Climber while you hear the words "go for it!" screaming at your ear from the cabinet speakers as you feverishly try to avoid falling pots and bird turd. :)

For more information regarding Videotopia along with their tour schedule, please pay a visit to www.videotopia.com.

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